

# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition A—Piano and Organ  
 " B—Harp and Piano  
 " C—Harp and Organ  
 " D—Harmonium and Piano  
 " E—Harp and VIOLIN SOLO  
or CELLO SOLO  
 —Solo Violin  
 —Solo Cello  
 —Solo Flute

WITH THE  
ACCOMPANI-  
MENT of  
PIANO

## TRIO'S

Edition F—Piano, Violin and Organ  
 " G—Harp, Cello and Organ  
 " H—Harp, Violin and Organ  
 " I—Harp, Violin and Cello  
 " J—Harp, Piano and Violin  
 " K—Piano, Violin and Cello  
 " L—Organ, Piano and Cello  
 Edition M—Two Violins and PIANO  
or HARP.  
 " N—Viola, Violin

## QUARTETS

O—Piano, Organ, Violin and Cello  
 " P—Harp, Violin, Cello and Organ  
 " Q—Harmonium, Violin, Cello & Piano  
 " R—Harp, Piano, Violin and Cello  
 " S—String Quartet and Harp  
 " T—Harp Ensemble for three or more  
 Harps  
 " U—Harp or Piano, Violin, Cello & Viola

- |   |             |
|---|-------------|
| 1. Serenade Capricciosa "Star of Hope"                | Pinto       |
| 2. Barcarolle "Venetian Echoes"                       | "           |
| 3. Paraphrase "Cantique Noel"                         | Adams       |
| 4. Paraphrase "Larghetto"                             | Spohr       |
| 5. Paraphrase "Nearer My God to Thee"                 | Mason       |
| 6. Paraphrase "One Sweet Solemn Thought"              | Ambrosio    |
| 7. The Swan   | Saint-Saens |
| 8. Berceuse   | Pinto       |
| 9. Reverie Pastorale                                  | "           |
| 10. Agitato e Serioso                                 | Parkhurst   |
| 11. Invocation  | Snoer       |
| 12. American Fantasie (for 2 Harps or Harp and Piano) | Pinto       |
| 13. Pastorale   | Pergolesi   |
| 14. Solitudine  | Sodero      |
| 15. Le Soir   | Di Stefano  |
| 16. Rhapsody No. 1                                    | Pinto       |
| 17. Memories  | Previn      |
| 18. Meditazione Religiosa                             | Sodero      |
| 19. Poem "The Rosemary"                               | Pinto       |
| 20. Prelude "Sunset"                                  | "           |
| 21. Allegro Maestoso                                  | Hoberg      |
| 22. Intermezzo (Ideal)                                | Pinto       |
| 23. "Ode to Spring"                                   | Briglia     |
| 24. "Impression Hebrique"                             | Shilkret    |
| 25. Impression (Appel D'Amour)                        | Garagusi    |
| 26. Melody "Reflective Mood"                          | Hartmann    |

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

- |  |                       |
|--|-----------------------|
| 27. Invocation                           | Massenet              |
| 28. Valse Op. 69—No. 1 (Posthumous)      | Chopin                |
| 29. Fleurs D'Amour                       | Borodine              |
| 30. Chanson Hebrique                     | Rimsky-Korsakoff      |
| 31. Melodie Hebrique                     | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine"                      | Fuentes               |
| 33. "Novelette"                          | Bird                  |
| 34. "Vision" (Poem)                      | Verdalle              |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff      |
| 36. Humoreske                            | Holy                  |
| 37. Poem (For Harp Ensemble)             | Pinto                 |
| 38. Invocation                           | Paganucci             |
| 39. Reverie from Suite No. I             | Snoer                 |
| 40. Valse Caprice from Suite No. I       | Snoer                 |
| 41. Danse Novelette                      | Lowell Aistrup        |
| 42. The Mocking Bird                     | Winner Aistrup        |

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4. Holy, Holy, Holy.....*Dykes*  
5. Abide With Me.....*Monk*  
6. Onward Christian Soldiers.....*Sullivan*
- 155 IN COLONIAL DAYS.....*Snoer*

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Inscribed to my Esteem Colleague ALFRED HOLY

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# "POEM"

(The Rosemary)

For

"HARP ENSEMBLE" (Four or more Harps)

A. FRANCIS PINTO . Op. 69.

Moderato poco sostenuto

1st Harp

2nd Harp

3rd Harp

4th Harp

ECHOE

*ff* *pp* *f* *pp* *pp*

*ff* *dolce* *f* *pp*

*ff* *mf*

*ff* *p* *pp*

*pp*

*Swamp*

H. S. 114

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Musical score for four staves (I, II, III, IV) and an Ossia part. The score is in 4/4 time, with a key signature of one sharp (F#). The piece is marked with various dynamics and articulations.

**Staff I:** Features a melodic line with a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic. The piece concludes with a *poco rit.* (poco rallentando) marking and a *ff* (fortissimo) dynamic.

**Staff II:** Features a melodic line with a *dolce* (sweet) marking and a *ppp* (pianississimo) dynamic. The piece concludes with a *rit.* (rallentando) marking and a *ff* (fortissimo) dynamic.

**Staff III:** Features a melodic line with a *rall.* (rallentando) marking and a *ff* (fortissimo) dynamic. The piece concludes with a *ff* (fortissimo) dynamic.

**Staff IV:** Features a melodic line with a *pp* (pianissimo) dynamic and a *rall.* (rallentando) marking. The piece concludes with a *ff* (fortissimo) dynamic.

**Ossia:** A short melodic line in the bass clef, marked with *R.H.* (Right Hand) and *L.H.* (Left Hand) dynamics.

The score includes various musical notations such as slurs, ties, and dynamic markings. The piece is marked with a *pp* (pianissimo) dynamic at the beginning and a *ff* (fortissimo) dynamic at the end.

espressivo

*pp* **(B)** *rall.*

*ff* *sosten.*

*sosten.* *f* *rall.* *ppp* *ppp*

*pp* **(B)** *rall.* *ff* *ppp* *ppp*

*p* **(B)** *ff* *rall.* *ppp*

The musical score consists of four systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 to 3/4. The score includes various dynamics: *pp* (pianissimo), *ff* (fortissimo), *f* (forte), *p* (piano), and *ppp* (pianississimo). It also features performance markings such as *espressivo*, *rall.* (rallentando), and *sosten.* (sostenuto). A section marked with a circled 'B' is repeated in each system. The notation includes chords, single notes, and rests, with some notes having fermatas.



The musical score is for a piece titled "Poem-10". It consists of four staves, labeled I, II, III, and IV. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures by vertical dotted lines.

**Staff I:** The first measure is marked with a circled "C" and "ppp". It contains a melodic line in the treble clef and a bass line in the bass clef. The tempo marking "animato" is above the staff. The second measure is marked with "poco accel." and "rall.". The third measure is marked with "ECHOE" and "ppp". The fourth measure is marked with a circled "D" and "Maestoso", with a dynamic of "ff".

**Staff II:** The first measure is marked with a circled "C" and "ppp". The second measure is marked with "rall.". The third measure is marked with a circled "D" and "Maestoso", with a dynamic of "f".

**Staff III:** The first measure is marked with a circled "C" and "vibrato". The second measure is marked with "rall.". The third measure is marked with a circled "D" and "Maestoso".

**Staff IV:** The first measure is marked with a circled "C" and "vibrato pp". The second measure is marked with "rall.". The third measure is marked with a circled "D" and "Maestoso", with a dynamic of "ff".

I *ff* *dolce* (E)

II *ff* (E) *pp*

III *ff* *dolce* (E)

IV *p* *pp* *pp* (E)

The score is written for four staves, each with a grand staff (treble and bass clef). The key signature is E major (three sharps). The music is divided into measures by vertical dotted lines. Various dynamics are indicated: *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). The word *dolce* (sweet) is written above the first and third staves. Circled 'E' symbols are placed above the first, second, third, and fourth staves, indicating the key signature. The notation includes many slurs, accents, and dynamic markings.



*poco animato*

*pp* *rall.* *p* *ppp*

*dolce* *poco animato* *p*

*poco animato* *pp* *ppp*

*poco animato* *(C♭ Ped.)*

I

II

III

IV



I **G** Lento *rit.* *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

I *poco rit. e dim. pp* **I**

II *poco rit. e dim. pp* **I** SOLO *pp*

III *poco rit. e dim.* **I** SOLO *p*

IV *mf* *poco rit. e dim.* **I** SOLO *p*

The score consists of four systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 2/4. The first system (I) includes a first ending bracket with measures 1, 1, 2, and 3. The second system (II) includes a first ending bracket with measures 1 and 2. The third system (III) includes a first ending bracket with measures 1 and 2. The fourth system (IV) includes a first ending bracket with measures 1 and 2. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The tempo markings include *poco rit.* (poco ritardando) and *dim.* (diminuendo). The articulations include accents and slurs. The first ending bracket in the first system is labeled with a circled 'I'. The first ending bracket in the second system is labeled with a circled 'I'. The first ending bracket in the third system is labeled with a circled 'I'. The first ending bracket in the fourth system is labeled with a circled 'I'. The solo sections are marked with 'SOLO' and a first ending bracket.



Handwritten musical score for four staves, labeled I, II, III, and IV. The music is in G major (one sharp) and 4/4 time. The score is divided into measures by vertical dotted lines. Various musical notations are present, including slurs, ties, and dynamic markings.

**Staff I:** Features complex textures with many beamed notes and slurs. A circled 'J' is above the staff in the third measure. The piece ends with a *ppp* (pianissimo) marking.

**Staff II:** Includes a triplet of eighth notes in the first measure. A circled 'J' is above the staff in the third measure. Dynamics include *pp* (piano) and *rall. SOLO* (rallentando solo).

**Staff III:** Features a circled 'J' above the staff in the third measure. Dynamics include *ppp* (pianissimo).

**Staff IV:** Features a circled 'J' above the staff in the third measure. The piece concludes with a long, sweeping slur across the final measures.

1st Harp

2nd Harp

3rd Harp

4th Harp

K

*dolcissimo*

*pp*

*ppp*

*Fine*

*ppp*

*Fine*

*pp*

*ff* *sempre dim*

*Fine*

*pp*

*ff*

*ppp*

*Fine*









Inscribed to my Esteem Collegue ALFRED HOLY

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# "POEM"

(The Rosemary)

For

"HARP ENSEMBLE" (Four or more Harps)

A. FRANCIS PINTO. Op. 69.

Moderato poco sostenuto

ECHOE

1st Harp

2nd Harp

3rd Harp

4th Harp

Moderato poco sostenuto

Moderato poco sostenuto

Moderato poco sostenuto

Musical score for four staves (I, II, III, IV) and an Ossia part. The score is in 4/4 time and features various dynamics and articulations.

**Staff I:** Dynamics include *pp*, *pp*, and *ff*. Articulations include *rall.* and *poco rit.*. Fingerings 1, 3, and 6 are indicated.

**Staff II:** Dynamics include *dolce*, *ppp*, *ff*, and *ff*. Articulations include *rall.*, *rit.*, and *SOLO*.

**Staff III:** Dynamics include *ff*. Articulations include *rall.*. A handwritten note "(B $\flat$  Ped.)" is present.

**Staff IV:** Dynamics include *pp* and *rall.*.

**Ossia:** Labeled "Ossia" and "R.H.", it includes "L.H." markings.

Handwritten notes: "B $\flat$ " and "6" are visible below Staff III.



The musical score consists of four staves, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 and then to 3/4. The score is divided into four measures by vertical dotted lines.

**Staff I:**

- Measure 1: *pp* (pianissimo), marked with a crescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *espressivo* and *rall.* (ritardando) above the staff; *ff* (fortissimo) and *sosten.* (sostenuto) below the staff, marked with a crescendo hairpin.
- Measure 4: Marked with a decrescendo hairpin.

**Staff II:**

- Measure 1: *pp*, marked with a decrescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *sosten.* above the staff; *f* (forte) and *rall.* below the staff, marked with a decrescendo hairpin.
- Measure 4: *ppp* (pianississimo) above the staff.

**Staff III:**

- Measure 1: *pp*, marked with a decrescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *rall.* above the staff; *ff* below the staff, marked with a decrescendo hairpin.
- Measure 4: *ppp* above the staff.

**Staff IV:**

- Measure 1: *p* (piano), marked with a decrescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *ff* and *rall.* below the staff, marked with a decrescendo hairpin.
- Measure 4: *ppp* below the staff.

Handwritten annotations include "257" in the first measure of Staff III and "257" in the third measure of Staff IV.

The musical score is divided into four systems, each with a Roman numeral label (I, II, III, IV) on the left. Each system contains two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4.

**System I:**

- Staff I: Starts with a circled 'C' and *ppp*. The tempo marking *animato* is above the staff. A slur covers the first two measures. The third measure has a '4' below it. The fourth measure has a '3' below it. The fifth measure is marked *rall.* and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *ff* dynamic marking.
- Staff II: Starts with a circled 'C' and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *f* dynamic marking.

**System II:**

- Staff I: Starts with a circled 'C' and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *f* dynamic marking.
- Staff II: Starts with a circled 'C' and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *f* dynamic marking.

**System III:**

- Staff I: Starts with a circled 'C' and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *f* dynamic marking.
- Staff II: Starts with a circled 'C' and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *f* dynamic marking.

**System IV:**

- Staff I: Starts with a circled 'C' and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *f* dynamic marking.
- Staff II: Starts with a circled 'C' and *ppp*. The system ends with a circled 'D' and *Maestoso*, with a *f* dynamic marking.

Additional markings include *poco accel.* in System I, *vibrato* in System III, and *rall.* in System IV. The word *ECHOE* is written above the staff in System I.

I *ff* *dolce* (E)

II *ff* (E) *pp*

III *ff* *dolce* (E)

IV *p* (E) *pp* *pp*

Handwritten annotations: *94*, *9#*, *A#*

The score is written for four staves, each with a grand staff (treble and bass clef). The key signature is E major (three sharps). The music features a variety of dynamics including *ff* (fortissimo), *p* (piano), and *pp* (pianissimo), as well as articulations like *dolce* (softly) and *pp*. There are also handwritten annotations: *94*, *9#*, and *A#*.



*poco animato*

*pp* *rall.* *p* *ppp*

*dolce* *poco animato* *p*

*poco animato* *pp* *ppp*

*poco animato* *(C♭ Ped.)*

I

II

III

IV

*A 4* *C 4* *9 4*

The musical score is for a piece in G major (one sharp) and 2/4 time. It consists of four staves, labeled I, II, III, and IV.   
 - Staff I: Features a melody with a 'rall.' (rallentando) section followed by a 'poco animato' section. Dynamics include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). A circled 'F' indicates a fermata.   
 - Staff II: Starts with a 'dolce' (sweet) section, then transitions to 'poco animato'. Dynamics include *p* (piano). A circled 'F' indicates a fermata.   
 - Staff III: Features a 'poco animato' section. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). A circled 'F' indicates a fermata.   
 - Staff IV: Features a 'poco animato' section. A circled 'F' indicates a fermata. The instruction '(C♭ Ped.)' is written below the staff.   
 Handwritten notes in the lower staves include 'A 4' under Staff III, and 'C 4' and '9 4' under Staff IV.

I **G** Lento *rit.* *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*



I  
 II  
 III  
 IV

2/4 4/4 3/4 4/4

poco rit. e dim. pp

SOLO pp

SOLO pp

SOLO pp

SOLO pp

mf



Handwritten musical score for four staves, labeled I, II, III, and IV. The music is in G major (one sharp) and 4/4 time. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

**Staff I:** Features complex textures with many beamed notes and rests. A circled 'J' is above the staff. Dynamics include *ppp*.

**Staff II:** Includes a circled 'J' and markings for *pp*, *rall.*, and *SOLO*.

**Staff III:** Includes a circled 'J' and markings for *ppp*.

**Staff IV:** Includes a circled 'J' and markings for *ppp*.

The score is divided into measures by vertical dotted lines. The music concludes with a double bar line at the end of the fourth staff.

1st Harp

2nd Harp

3rd Harp

4th Harp

*K*

*dolcissimo*

*pp*

*ppp*

*Fine*

*pp*

*ff*

*sempre dim*

*Fine*

*ppp*

*Fine*







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# "POEM"

(The Rosemary)

For

"HARP ENSEMBLE" (Four or more Harps)

A. FRANCIS PINTO. Op. 69.

Moderato poco sostenuto

ECHOE

1st Harp

2nd Harp

3rd Harp

4th Harp

Moderato poco sostenuto

Moderato poco sostenuto

Moderato poco sostenuto

dolce

p

pp

H. S. 114

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I *poco rit.*  
*rall.*  
*pp*  
*pp*  
*ff*

II *dolce*  
*rall.*  
*ppp*  
*ff*  
*rit.*  
*ff*  
 SOLO

III *rall.*  
*ff*  
 (B $\flat$  Ped.)

IV *pp*  
*rall.*

Ossia  
 R.H.  
 L.H. L.H.



The musical score consists of four staves, labeled I, II, III, and IV. Each staff has a treble and bass clef. The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 and then to 3/4. The score is divided into measures by vertical dotted lines.

**Staff I:** Starts with *pp*. Measure 2 has a circled **B**. Measures 3-4 are marked *espressivo* and *rall.*. Measures 5-6 are marked *ff* and *sosten.*.

**Staff II:** Starts with *pp*. Measure 2 has a circled **B**. Measures 3-4 are marked *sosten.*. Measures 5-6 are marked *f* and *rall.*. Measures 7-8 are marked *ppp*.

**Staff III:** Starts with *pp*. Measure 2 has a circled **B**. Measures 3-4 are marked *rall.*. Measures 5-6 are marked *ff*. Measures 7-8 are marked *ppp*.

**Staff IV:** Starts with *p*. Measure 2 has a circled **B**. Measures 3-4 are marked *ff* and *rall.*. Measures 5-6 are marked *ppp*.

The musical score is divided into four systems, each with a Roman numeral label (I, II, III, IV) on the left. Each system contains two staves (treble and bass clef) and is marked with a circled letter (C or D) at the beginning of the first staff.

- System I:** Marked with circled C. Dynamics include *ppp*, *poco accel.*, *animato*, *rall.*, and *ppp*. A bracket labeled "ECHOE" spans the end of the first staff. The second staff has a circled D and the tempo marking "Maestoso". Dynamics include *ff*.
- System II:** Marked with circled C. Dynamics include *ppp*. The second staff has a circled D and the tempo marking "Maestoso". Dynamics include *f*.
- System III:** Marked with circled C. The first staff has a circled D and the tempo marking "Maestoso". Dynamics include *vibrato* and *pp*.
- System IV:** Marked with circled C. Dynamics include *vibrato* and *pp*. The second staff has a circled D and the tempo marking "Maestoso". Dynamics include *rall.* and *ff*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4.

I *ff* *dolce* (E)

II *ff* (E) *pp*

III *ff* *dolce* (E)

IV (E) *p* *pp* *pp*

The score is written for four staves, each with a grand staff (treble and bass clef). The key signature is E major (four sharps). The music is divided into measures by vertical dotted lines. Various dynamics are indicated: *ff* (fortissimo), *dolce* (softly), *pp* (pianissimo), and *p* (piano). Articulations include accents (>) and slurs. The letter 'E' in a circle appears at the beginning of several measures, likely indicating the key signature.



*poco animato*

*pp* *rall.* *p* *ppp*

*dolce* *poco animato* *p*

*poco animato* *pp* *ppp*

*poco animato* *(C♭ Ped.)*

The musical score is arranged in four systems, each with two staves (treble and bass clef). The key signature is F major (two sharps). The time signature is 2/4. The first system (I) begins with a *pp* dynamic and a *rall.* marking. The second system (II) starts with a *dolce* marking. The third system (III) features a *pp* dynamic. The fourth system (IV) includes a *(C♭ Ped.)* instruction. The tempo/mood is indicated as *poco animato* at the top and between systems II, III, and IV. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

I **G** Lento *rit.* *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*



I *poco rit. e dim. pp* **I**

II *poco rit. e dim. pp* **I** SOLO *pp*

III *poco rit. e dim.* **I** SOLO *p*

IV *mf* *poco rit. e dim.* **I** SOLO *p*

The score is written for four staves, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 2/4. The music is divided into four measures by vertical dotted lines. Staves I and II have a first ending bracketed over the final measure. Staves III and IV have a first ending bracketed over the final measure. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The tempo markings include *poco rit.* (poco ritardando) and *dim.* (diminuendo). The word *SOLO* is written above the final measure of each staff.



I  
 II  
 III  
 IV

Musical score for four staves (I, II, III, IV) in G major. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings.

Key markings and dynamics include:

- Staff I:** *ppp* (pianissimo) in the final measure.
- Staff II:** *pp* (pianissimo) and *rall. SOLO* (rallentando solo) markings.
- Staff III:** *ppp* (pianissimo) markings in the final two measures.
- Staff IV:** *ppp* (pianissimo) markings in the final two measures.

The score is divided into measures by vertical dotted lines. Circled 'J' markings are present above the staves in measures 5, 6, 7, and 8.

1st Harp

2nd Harp

3rd Harp

4th Harp

K

*dolcissimo*

*pp*

*ppp*

*Fine*

*pp*

*ppp*

*Fine*

*pp*

*ff* *sempre dim*

*Fine*

*pp*

*ff*

*Fine*







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Inscribed to my Esteem Collegue ALFRED HOLY

# "POEM"

(The Rosemary)

For

"HARP ENSEMBLE" (Four or more Harps)

A. FRANCIS PINTO. Op. 69.

*me 9th*

Moderato poco sostenuto

1st Harp

*ff* *pp* *f* *pp* *pp*

ECHOE

Moderato poco sostenuto

2nd Harp

*ff* *dolce* *f* *pp*

Moderato poco sostenuto

3rd Harp

*ff* *mf*

Moderato poco sostenuto

4th Harp

*ff* *p* *pp*

Handwritten musical score for four staves (I, II, III, IV) and an Ossia part. The score is in 4/4 time and features various musical notations, including dynamics, articulation, and performance instructions.

**Staff I:** Marked with a circled 'A'. Dynamics include *pp* and *ff*. Performance instructions include *rall.* and *poco rit.*. Handwritten notes include *C#* and *A#*.

**Staff II:** Marked with a circled 'A'. Dynamics include *ppp* and *ff*. Performance instructions include *dolce*, *rall.*, *rit.*, and *SOLO*.

**Staff III:** Marked with a circled 'A'. Dynamics include *ff*. Performance instructions include *rall.*. Handwritten note: *(Bb Ped.)*.

**Staff IV:** Marked with a circled 'A'. Dynamics include *pp* and *rall.*.

**Ossia:** Labeled *Ossia*. Includes *R.H.* and *L.H.* markings.

**Page-Footer:** Pcem - 10



The musical score consists of four staves, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 and then to 3/4. The score is divided into four measures by vertical dotted lines.

**Staff I:**

- Measure 1: *pp* (pianissimo), marked with a crescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *espressivo* and *rall.* (ritardando) above the staff; *ff* (fortissimo) and *sosten.* (sostenuto) below the staff. Marked with a crescendo hairpin.
- Measure 4: Marked with a decrescendo hairpin.

**Staff II:**

- Measure 1: *pp* (pianissimo), marked with a crescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *sosten.* (sostenuto) above the staff; *f* (forte) and *rall.* (ritardando) below the staff. Marked with a decrescendo hairpin.
- Measure 4: *ppp* (pianississimo) above the staff.

**Staff III:**

- Measure 1: *pp* (pianissimo), marked with a decrescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *rall.* (ritardando) above the staff; *ff* (fortissimo) below the staff. Marked with a decrescendo hairpin.
- Measure 4: *ppp* (pianississimo) above the staff.

**Staff IV:**

- Measure 1: *p* (piano) above the staff.
- Measure 2: Marked with a circled **B**.
- Measure 3: *ff* (fortissimo) and *rall.* (ritardando) below the staff. Marked with a decrescendo hairpin.
- Measure 4: *ppp* (pianississimo) above the staff.

Handwritten notes in the first measure of each staff include:
 

- Staff I: *157 Eb-7*
- Staff II: *157*
- Staff III: *157*
- Staff IV: *157*

Handwritten notes: *C4* (under staff I), *C#* *G#* (under staff II).

**Staff I:** *ppp*, *animato*, *poco accel.*, *rall.*, *ppp*, *ECHOE*, *Maestoso*, *ff*.

**Staff II:** *ppp*, *Maestoso*, *f*.

**Staff III:** *vibrato*, *Maestoso*.

**Staff IV:** *vibrato pp*, *rall.*, *ff*.



I *ff* *dolce* (E)

II *ff* (E) *pp*

III *ff* *dolce* (E)

IV (E) *p* *pp* *pp*

The score is written for four staves, each with a grand staff (treble and bass clef). The key signature is E major (three sharps). The music is divided into measures by vertical dotted lines. Dynamics include *ff* (fortissimo), *dolce* (softly), *pp* (pianissimo), and *p* (piano). Articulations such as accents (>) and slurs are used throughout. Handwritten annotations include 'A#' and 'A' in the first staff, and 'A' in the second staff.



*poco animato*

*pp* *rall.* *p* *ppp*

*dolce* *p* *poco animato*

*poco animato* *pp* *ppp*

*poco animato* *(C♭ Ped.)*

I

II

III

IV

Handwritten notes: *17*, *24*, *24*, *24*

I **G** Lento *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

Handwritten notes: 47, 86, 57, 107



The musical score consists of four staves, labeled I, II, III, and IV, arranged vertically. Each staff has a treble and bass clef and a key signature of one sharp (F#). The time signature is 2/4. The score is divided into four measures by vertical dotted lines.

- Staff I:** The first measure contains a treble staff with a half note and a bass staff with a half note. The second measure contains a treble staff with a half note and a bass staff with a half note. The third measure contains a treble staff with a half note and a bass staff with a half note. The fourth measure contains a treble staff with a half note and a bass staff with a half note. Dynamics include *poco rit.*, *e*, *dim.*, and *pp*. There are also markings for *le#* and *f#*.
- Staff II:** The first measure contains a treble staff with a half note and a bass staff with a half note. The second measure contains a treble staff with a half note and a bass staff with a half note. The third measure contains a treble staff with a half note and a bass staff with a half note. The fourth measure contains a treble staff with a half note and a bass staff with a half note. Dynamics include *poco rit.*, *e*, *dim.*, and *pp*. There is a marking for *pp* in the fourth measure.
- Staff III:** The first measure contains a treble staff with a half note and a bass staff with a half note. The second measure contains a treble staff with a half note and a bass staff with a half note. The third measure contains a treble staff with a half note and a bass staff with a half note. The fourth measure contains a treble staff with a half note and a bass staff with a half note. Dynamics include *poco rit.*, *e*, and *dim.*. There is a marking for *p* in the fourth measure.
- Staff IV:** The first measure contains a treble staff with a half note and a bass staff with a half note. The second measure contains a treble staff with a half note and a bass staff with a half note. The third measure contains a treble staff with a half note and a bass staff with a half note. The fourth measure contains a treble staff with a half note and a bass staff with a half note. Dynamics include *mf*, *poco rit.*, *e*, and *dim.*. There is a marking for *p* in the fourth measure.

There are also markings for *SOLO* in the fourth measure of each staff. The score includes various musical notations such as notes, rests, and dynamic markings.



Handwritten musical score for four staves, labeled I, II, III, and IV. The key signature is G major (one sharp). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

**Staff I:** Features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Includes a handwritten  $C\#$  in the bass staff. Dynamics include *ppp* (pianissimo) and a circled **J** (likely *ritardando*).

**Staff II:** Includes a triplet of eighth notes in the treble staff. Dynamics include *pp* (piano) and *rall. SOLO* (rallentando solo). A circled **J** is present.

**Staff III:** Features a sustained bass line with long notes. Dynamics include *ppp* (pianissimo). A circled **J** is present.

**Staff IV:** Features a sustained bass line with long notes. Dynamics include *ppp* (pianissimo). A circled **J** is present.

Vertical dotted lines divide the score into measures. The bottom of the page shows a large, wide, shallow curve spanning across the bottom of the staves.

1st Harp

2nd Harp

3rd Harp

4th Harp

*K*

*dolcissimo*

*pp*

*ppp*

*Fine*

*g4*

*B4*

*g#*

*pp*

*ff*

*sempre dim*

*Fine*

*pp*

*ff*

*Fine*







# HARP SOLO'S

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. Butterflies . . . . . <i>Verdalle</i></li> <li>2. Valse Caprice . . . . . <i>Snoer</i></li> <li>3. Idyl—Moment Musical . . . . . <i>Loukine</i></li> <li>4. Intermezzo Romantic . . . . . <i>Kastner</i></li> <li>5. Serenade Capricciosa . . . . . <i>Pinto</i></li> <li>6. The Faïres Dream . . . . . <i>Robinson</i></li> <li>7. Fantasia (Last Rose of Summer) . . . . . <i>Schuetze</i></li> <li>8. Paraphrase—Robin Adair . . . . . <i>Pinto</i></li> <li>9. Scherzo—Reves—Apré le Bal . . . . . <i>Bousque</i></li> <li>10. Tarantella in C minor . . . . . <i>Naderman-Pinto</i></li> <li>11. Petite Fantasia—(Last Rose of Summer) . . . . . <i>Pinto</i></li> <li>12. Paraphrase—Nearer My God to Thee . . . . . <i>Mason</i></li> <li>13. One Sweet Solemn Thought . . . . . <i>Ambrosio</i></li> <li>14. Spring Thought . . . . . <i>Schuetze</i></li> <li>15. Berceuse . . . . . <i>Sodero</i></li> <li>16. Evening Hour . . . . . <i>Standing</i></li> <li>17. Petite Petrouille . . . . . <i>Seibert</i></li> <li>18. Vision . . . . . <i>Verdalle</i></li> <li>19. Lullaby—Berceuse . . . . . <i>Kastner</i></li> <li>20. Souvenir d'Italie—Petite Barcarolle . . . . . <i>Di Stefano</i></li> <li>21. Dance Characteristic . . . . . <i>Savasto</i></li> <li>22. "Heather Bells" . . . . . <i>Hamilton</i></li> <li>23. Dance of the Nymphs . . . . . <i>Seibert</i></li> <li>24. Fantasia Canadien . . . . . <i>Bambrick</i></li> <li>25. Preludio in D flat . . . . . <i>Loukine</i></li> <li>26. La Mandolinata . . . . . "</li> <li>27. Intermezzo . . . . . "</li> <li>28. Fantasia—Sur Kjerulf Berceuse . . . . . <i>Pinto</i></li> <li>29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . "</li> <li>30. Petite Berceuse . . . . . "</li> <li>31. At the Brook . . . . . <i>Loukine</i></li> <li>32. Impromptu . . . . . "</li> <li>33. The Squirrel . . . . . <i>Togerson</i></li> <li>34. The Lake Scene . . . . . <i>Pinto</i></li> <li>35. "Sunset" . . . . . <i>Pinto</i></li> <li>36. The Daisy—Valse Caprice . . . . . "</li> <li>37. Impromptu . . . . . "</li> <li>38. Dancing Shadows . . . . . <i>Standing</i></li> <li>39. Barcarolle—Tales of Hoffman . . . . . <i>Seydel</i></li> <li>40. Caprice . . . . . <i>Pinto</i></li> <li>41. The Violet . . . . . "</li> <li>42. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . . <i>Hass</i></li> <li>43. Etude de Concert . . . . . <i>Seydel</i></li> <li>44. At the Spring . . . . . <i>Pinto</i></li> <li>45. "The Rosemary" . . . . . "</li> <li>46. Pastoral Reverie . . . . . "</li> <li>47. "Autumn Thought" . . . . . <i>Loukine</i></li> <li>48. Intermezzo—from the "Idealist" . . . . . <i>Pinto</i></li> <li>49. Etudes—Six Petite Canons . . . . . <i>Togerson</i></li> <li>50. Scherzo . . . . . <i>Sodero</i></li> <li>51. Rondo Capriccioso . . . . . <i>Cella</i></li> <li>52. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . . <i>Rogers</i></li> <li>53. Gavotte Antique "PYTHAGORA" . . . . . <i>Garagusi</i></li> <li>54. The Nymphs . . . . . <i>Schildkret</i></li> <li>55. L'Elegante—Polk Caprice . . . . . <i>Lapitino</i></li> <li>56. Valse Melodieuse . . . . . <i>Pinto</i></li> <li>57. Paraphrase—"Believe Me If All Those Endearing Young Charms" . . . . . "</li> <li>58. Réverie . . . . . <i>Holy</i></li> <li>59. Pensiero Lontano . . . . . <i>Cella</i></li> <li>60. Oriental . . . . . <i>Nicoletta</i></li> <li>61. A Winter Tale . . . . . <i>Davis</i></li> <li>62. Impression . . . . . <i>Sodero</i></li> <li>63. Le Matin . . . . . <i>Di Stefano</i></li> <li>64. FUGA—(a) Allegro mod.—(b) Mod. quasi And.—(c) Allegro . . . . . <i>Quintile</i></li> <li>65. Valse caprice . . . . . <i>Lapitino</i></li> <li>66. Peace Dance (for the Clark Irish Harp) . . . . . <i>Pinto</i></li> <li>67. RHAPSODY No. 1—(The Irish) . . . . . <i>Pinto</i></li> <li>68. Introducing (3) popular melodies . . . . .</li> <li>69. 1. Killarney.</li> <li>70. 2. The Harp That Once Through TARA'S HALL.</li> <li>71. 3. Believe Me, If All These Endearing Young Charms.</li> <li>72. ALBUM OF OLD MASTERS.</li> <li>73. Corale . . . . . <i>Palestrina</i></li> <li>74. Galiarde . . . . . <i>Frescobaldi</i></li> <li>75. Preludio . . . . . <i>Scarlatti</i></li> <li>76. Giga . . . . . <i>Durante</i></li> <li>77. Tema con variazione . . . . . <i>Corelli</i></li> <li>78. Gavotte . . . . . <i>Zipoli</i></li> <li>79. Pastorale . . . . . <i>Pergolese</i></li> <li>80. Allegro . . . . . <i>Turino</i></li> <li>81. Andantino . . . . . <i>Cimarosa</i></li> <li>82. Minuetto . . . . . <i>Pagnani</i></li> <li>83. Prayer from "Otello" . . . . . <i>Suerth</i></li> <li>84. Caprice . . . . . <i>Nicoletta</i></li> <li>85. Clear Sky—(Douce Eclacie) . . . . . <i>Achard-Prothin</i></li> <li>86. Evening (Berceuse) . . . . . <i>Davis</i></li> <li>87. Impromptu Caprice . . . . . <i>Quintile</i></li> </ol> | <ol style="list-style-type: none"> <li>88. The Lily (from the Floral Suite) . . . . . <i>Pinto</i></li> <li>89. Danza Fantastica . . . . . <i>Cella</i></li> <li>90. Petite Dance Antique—(for the Clark Irish Harp) . . . . . <i>Pinto</i></li> <li>91. { Poem Erotique . . . . . <i>Grieg</i></li> <li>92. { Largo—(from Xerxes) . . . . . <i>Handel</i></li> <li>93. { Humoreske . . . . . <i>Dvorak</i></li> <li>94. { Souvenir . . . . . <i>Drdla</i></li> <li>95. { Traumerie . . . . . <i>Schumann</i></li> <li>96. { Farewell . . . . . <i>Beethoven</i></li> <li>97. { Salut d'Amour . . . . . <i>Elgar</i></li> <li>98. { Minuet—(Grandmother) . . . . . <i>Grieg</i></li> <li>99. { Musical Moment . . . . . <i>Schubert</i></li> <li>100. { Chant sans paroles . . . . . <i>Tschaikowski</i></li> <li>101. { Berceuse—(from Jocelyn) . . . . . <i>Godard</i></li> <li>102. { Ronde d'Armour . . . . . <i>Westerhout</i></li> <li>103. { Melody in F . . . . . <i>Rubinstein</i></li> <li>104. { Madrigale . . . . . <i>Simonetti</i></li> <li>105. { Spring Song . . . . . <i>Mendelsohn</i></li> <li>106. { Calm at Sea . . . . . <i>Schubert</i></li> <li>107. { Minuet in E . . . . . <i>Mozart</i></li> <li>108. { Adagio Sostenuto (from the Moonlight Sonata) . . . . . <i>Beethoven</i></li> <li>109. { Song of India . . . . . <i>Rimsky-Korsarov</i></li> <li>110. { Prelude in C minor . . . . . <i>Chopin</i></li> <li>111. { Nocturne—Op. 9 No. 2 . . . . . <i>Chopin</i></li> <li>112. { Evening Star . . . . . <i>Wagner</i></li> <li>113. { Andante . . . . . <i>Haydn</i></li> <li>114. Air—(from Samson and Delilah) . . . . . <i>Saint-Saens</i></li> <li>115. (My Heart at Thy Voice)</li> <li>116. Miniature Suite—(for Clark Irish Harp) . . . . . <i>Pinto</i></li> <li>117. Valse Caprice in D flat . . . . . <i>Massino</i></li> <li>118. Suite—"Adirondacks Sketches" . . . . . <i>Pinto</i></li> <li>119. Suite—"Romantic" . . . . . "</li> <li>120. Suite—"Floral Thoughts" . . . . . "</li> <li>121. Mazurka de Concert . . . . . <i>Carlo Sodero</i></li> <li>122. Ella Wheeler Wilcox Poem, "The Harp" . . . . .</li> <li>123. (Music setting for Harp Solo) . . . . . <i>Lapitino</i></li> <li>124. Impromptu in Fa Minore . . . . . <i>Carlo Sodero</i></li> <li>125. Legende . . . . . <i>Quintile</i></li> <li>126. Nocturno . . . . . <i>Shaw</i></li> <li>127. Xmas Carol (Holy Night) Arr. . . . . <i>Pinto</i></li> <li>128. (For the Clark Irish Harp)</li> <li>129. Legende . . . . . <i>Domenico-Sodero</i></li> <li>130. Suite No. 1 . . . . . <i>Shaw</i></li> <li>131. (a) Prelude (Ricordanza)</li> <li>132. (b) Poem (Cyclamen)</li> <li>133. (c) Scherzando</li> <li>134. Cing Petite Preludes Intimes . . . . . <i>Salzedo</i></li> <li>135. (a) Tenderly Emoted</li> <li>136. (b) Dreamingly</li> <li>137. (c) Profundly Peaceful</li> <li>138. (d) In Self-Communion</li> <li>139. (e) Procession-Like</li> <li>140. Theme with Variations . . . . . <i>Nadermann</i></li> <li>141. (For the Irish or Concert Harp)</li> <li>142. Suite No. 1 . . . . . <i>Cella</i></li> <li>143. (a) Serenade</li> <li>144. (b) Reverie</li> <li>145. (c) Bagatelle</li> <li>146. Poem (for ensemble of harps) . . . . . <i>Pinto</i></li> <li>147. Suite No. 2 . . . . . <i>Snoer</i></li> <li>148. (a) Andante Religious</li> <li>149. (b) Reverie</li> <li>150. (c) Valse Lente (in D flat)</li> <li>151. Suite No 1 . . . . . <i>Snoer</i></li> <li>152. (For the Irish or Concert Harp)</li> <li>153. (a) Andante Pastorale</li> <li>154. (b) Theme with Variations</li> <li>155. (c) Intermezzo</li> <li>156. (d) Petite Valse Lento</li> <li>157. Petite Suite "Oriental Colors" . . . . . <i>Di Stefano</i></li> <li>158. (a) Danse "Arabe"</li> <li>159. (b) Chanson Orientale</li> <li>160. (c) Hindoo Dance</li> <li>161. "Suite Religioso" . . . . . <i>Arr. Pinto</i></li> <li>162. (a) Come Ye Disconsolate</li> <li>163. (b) Silent Night</li> <li>164. (c) Abide With Me</li> <li>165. (d) Nearer My God to Thee</li> <li>166. (e) Old Hundred</li> <li>167. (f) Adeste Fideles</li> <li>168. (g) See the Conquering Hero Comes</li> <li>169. Sketches of the Black Forest . . . . . <i>Krüger</i></li> <li>170. "No. 1—Scene at the Brook"</li> <li>171. No. 2—The Lake</li> <li>172. No. 3—The River</li> <li>173. Five Preludes . . . . . <i>Loukine</i></li> <li>174. Album No. 2 . . . . . <i>Selected</i></li> </ol> |
|---|--|

ON SALE  
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